

University of Toronto

Faculty of Music

C96-53

# Faculty Artist Series

PRESENTS

*Amici*

*Joaquin Valdepeñas, clarinet*

*David Hetherington, cello*

*Patricia Parr, piano*

*Drew Stephen, horn*

Friday, September 20, 1996

8PM

Walter Hall

Edward Johnson Building

# Programme

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Sonata in Eb Major, op. 120, no. 2

Johannes Brahms  
(1833-1897)

*Allegro amabile*

*Appassionato, ma non troppo, allegro-Sostenuto*

*Andante con moto-Allegro*

Joaquin Valdepeñas, clarinet  
Patricia Parr, piano

Sonata for clarinet and cello (1947)

Phyllis Tate  
(1911-1987)

*Poco lento cantabile*

*Vivo*

*Adagio non troppo alla sarabanda*

*Finale (quasi variazioni)*

*Molto moderato e pesante*

Joaquin Valdepeñas, clarinet  
David Hetherington, cello

## *Intermission*

Grande Serenade Concertante, op. 126

Carl Czerny  
(1791-1857)

*Introduzione: Adagio*

*Tema con variazioni: Allegretto grazioso*

*Adagio*

*Finale: Allegro vivace con fuoco*

Joaquin Valdepeñas, clarinet  
Drew Stephen, horn  
David Hetherington, cello  
Particia Parr, piano

## Welcome to the Faculty Artist Series 1996-97 Season

A portion of the revenue earned by subscription and ticket sales for the Faculty Artist Series concerts supports the Faculty Artist Scholarship given annually to the most outstanding student who is continuing full-time in a program.

The Scholarships and Awards Committee recommended that Ms. Margaret Walker, a 4<sup>th</sup> year student in the Music Education program, receive the Faculty Artist Scholarship for 1996. Congratulations Margaret!

For a limited time you have the opportunity to provide more student aid and have your donation matched by the province and the University of Toronto. By giving to the Faculty Artist Scholarship, other scholarships awarded through the Faculty of Music or by establishing a new scholarship, your donation will triple and provide student aid now and in the years to come.

This special campaign, the U of T Seat Sale, is in effect until March 31, 1997. The time to act is now.

For details, please read the information on the reverse side of this page. For more information about this one-time opportunity please write to:

David Beach, Dean of the Faculty of Music  
80 Queen's Pk., University of Toronto  
Toronto, ON M5S 2C5

Please make cheques payable to the scholarship of your choice or to the University of Toronto and mail to:

The Development Office, Faculty of Music  
80 Queen's Pk., University of Toronto  
Toronto, ON M5S 2C5



## U of T's Seat Sale for Student Aid

The University of Toronto is where great minds meet – talented students extraordinary faculty. From every part of Canada and around the world, our students are the new generation of leaders.

With reduced government funding, the days are gone when any university, even one as large and diverse as U of T, can be all things to all students. Partnerships and private support, together with a strong academic plan for the future, will ensure the university is competitive with the world's best public research universities. Our ability to award scholarships has not increased with the growth of outstanding students with financial need. The university has already shown its commitment to attract private support for student aid by converting its endowed adjustment fund to allow up to \$40 million to be used to match private donations to student aid.

Now for a limited time the province will match each dollar donated to a university's student aid endowment. Interest from the endowment will provide student aid in the years to come. But the government's program is only in effect until March 31, 1997. The time to act is now.

U of T is the only university able to triple the impact of these donations – and triple the incentive to give. Each dollar donated to student aid will be matched twice, once by the province and once by the university, turning one dollar into three. The "treble effect" is only possible at U of T and reflects our commitment to student aid as a key academic priority.

To promote the program, U of T is mounting a special campaign – a "seat sale" – to encourage alumni and friends to take advantage of this opportunity. Why seat sale? Because, like an air line seat sale, the matching program provides a limited-time opportunity for alumni and friends to help students get to where they want to go – U of T!

There are many compelling reasons to give to student aid at any time – from recognizing academic promise and giving back to the community to helping excellent students get to U of T. The matching gift program provides an even greater incentive to give now and make an impact that will last for years to come.

Please support U of T's seat sale campaign. Your generosity will provide vital support to the best and brightest students.

*PHYLLIS TATE* was not a prolific composer, and the sparsity of her output was partly a result of her harsh self-criticism. In the early years of her career she withdrew a symphony, cello concerto, and several other works from her own catalogue, deeming them immature. Later on, however, she went on to compose highly imaginative choral, solo vocal, instrumental, and educational works, as well as an opera, *The Lodger* (1960).

This Sonata for Clarinet and Cello garnered attention and praise for Phyllis Tate both at its premiere in London in 1947, and at a subsequent performance at the Salzburg International Society for Contemporary Music Festival in 1952.

The combination of cello and clarinet provides plenty of opportunities for Tate to play with texture and timbre. Unlike many of the pieces in the clarinet's repertoire, this Sonata would not survive a transcription. It is written with the capabilities and foibles of the clarinet in mind, and these sound qualities are an integral part of the composition. Throughout the opening movement, she exploits the different sound qualities possible on the clarinet; the clear, high voice of the clarion register, heard in the song-like theme, is contrasted with the throaty depths of the chalumeau register, heard in interjected semi-tone runs. The cello, however, is a partner to the clarinet, not an accompanist, and it holds the spotlight for an entire movement; in the Adagio non troppo alla Sarabande, the clarinet spreads an ostinato of octaves as an atmospheric backdrop to the cello's aria.

The piece is dedicated to clarinetist Thurston Dart, and cellist William Pleeth, who gave its first performance.

*Notes by Staphanie Conn*



# Tonight's Artists

One of the most distinguished clarinetists of his generation, **JOAQUIN VALDEPENAS** has performed at many major music festivals, including Banff, Casals, Edinburgh, Evian, Marlboro, Mostly Mozart, Vancouver, and Nagano in Japan. Mr. Valdepenas is Principal Clarinet of the Toronto Symphony, and has performed as a soloist with orchestras throughout North America and is active as a conductor. He recently made his conducting debut with the Toronto Symphony, and is also conductor of the Toronto Symphony Youth Orchestra.

A NATIVE OF ST. CATHERINES, ONTARIO, **DAVID HETHERINGTON** graduated from the University of Toronto, continuing on to study with renowned cellists Claus Adam, André Navarra, and Paul Tortelier. He has performed both as a soloist and in chamber music throughout North America and Europe, and is currently Assistant Principal Cello with the Toronto Symphony.

**PATRICIA PARR** has been soloist with major orchestras including Toronto, Cleveland, New York, Philadelphia, and Pittsburgh. Her outstanding abilities as a chamber musician have been widely recognized in North America, Europe, and Australia. A frequent performer at the Marlboro Music Festival, she has appeared with many ensembles including the Guarneri and Orford String Quartets.

**DREW STEPHEN** has a Bachelor of Music (Honours) Degree from the University of Western Ontario and an *Aufbaustudium Diploma* from the *Staatliche Hochschule fur Musik* in Freiburg, Germany where he studied with Ifor James. Drew was awarded a Chalmers Fund Grant (Ontario Arts Council) to study in Germany, and was the Alternate Solo-Horn of the *Orchestra of the Landesbuthnen Sachsen* in Dresden from 1991-1995. He currently works as a freelance musician in the Toronto area, and is a graduate student at the Faculty of Music, University of Toronto in the Master of Music (Performance) and Master of Arts (Musicology) programmes.